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FORTY-FOURTH ANNUAL REPORT OF THE  
TRUSTEES FOR THE YEAR ENDED  
DECEMBER 31, 1913

**T**HE year 1913 was an eventful one in the history of the Museum. It records the death of the two trustees whose gifts in past years have been most extensive and notable. It also records the acquisition of the two most valuable collections of works of art ever received by the Museum, the paintings and porcelains of Benjamin Altman, and the armor of William H. Riggs.

The death of J. Pierpont Morgan and of George Arnold Hearn is an irreparable loss, not alone because it has terminated the succession of gifts with which they have enriched the Museum every year, but also because it has deprived the Museum of what counted for more, their vital interest in all that concerned its welfare, and their constant efforts in its behalf. The interest and zeal which they displayed in the success of the Museum are the rarest kinds of gifts, and it is gratifying to know that they lived long enough to realize the abundant returns which resulted from their efforts.

It is our privilege to report to the Corporation that in the past twelve months the Museum has developed in all directions. All of its functions, pleasure-giving, educational, and administrative, have been employed to an increased degree in contributing their part to the energy of the whole. It has increased materially, in funds, collections, and buildings; and socially, in fulfilling its obligations to the community. The large number of people who have visited its galleries testify to its power to give enjoyment; the number of students who have worked with its collections, in its class rooms and Library, shows an increased knowledge of the practical benefits to be obtained from them, and the many teachers and school-

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children who have come here indicate the growing recognition of the Museum's usefulness in the field of education.

Its funds, increased by the munificent gift of Francis L. Leland, and the bequest of Joseph Pulitzer, have yielded a purchasing power of over \$550,000.00; its collections have been augmented through purchase and gift by an unprecedented number of objects crowned by the princely bequest of the late Benjamin Altman, and the gift of William H. Riggs, which by themselves constitute a museum of rarest quality; moreover, the loans received have been numerous, and notable in their indication of friendliness on the part of the lenders.

### THE TRUSTEES

Many important changes have occurred in the Board of Trustees during the year. J. Pierpont Morgan, President of the Museum, died on March 31, 1913. As a tribute of respect to his memory, the Museum was closed on April 14th, the day of his funeral, and at a special meeting, held April 1st, the following resolution was adopted:

The Trustees of the Metropolitan Museum of Art have received with profound regret the sad tidings of the decease of their distinguished President and fellow-trustee, J. Pierpont Morgan. He had been deeply interested in the project of the Museum from its inception and had been connected with it ever since its organization, beginning as a Patron in 1871, becoming a Trustee in 1888, and being elected President in 1904. At all times he was one of its most active and munificent benefactors, taking a most broad and liberal view of its relations to the city and country and of the high place which it ought to occupy among institutions of art the world over. His devotion to the welfare and true interests of the Museum was unceasing, and for many years hardly a meeting of the Board of Trustees took place at which some rich and valued gift from him to the Museum was not announced.

His accession to its presidency marked the beginning of a new era in its growth and prosperity. For his wide renown as a lover of art and a famous collector, the success which generally attended any enterprise in which he engaged, and, above all, his nobility of character, which commanded, for any institution with which he was per-

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sonally identified, the general confidence of the community, made him the ideal man for the place, and from the first hour of his presidency, events have proved that his election was a fortunate day for the Museum. Gifts and legacies have been strengthened by his presence and his constant liberality, the interest of the community in its welfare has constantly increased, and its relations with the municipal authorities, on which so much depends, have continued to be of the most friendly and confidential character.

But we should not do justice to the memory of Mr. Morgan if we dwell only upon his munificence, his unfailing interest, and his far-sighted views as to what would best promote the welfare of the Museum. In our intercourse with him, we learned to love and honor him as a man of inherent greatness of character, of spotless integrity, and of the broadest and warmest sympathy with everything that concerned the welfare of the community in which he was so long the most prominent figure. It was impossible to withhold respect and admiration from a man who was always thinking and contriving how much good he could do to those among whom his lot was cast.

We might say that his loss was irreparable to the Museum, but for the fact that his constant and generous efforts in its behalf have placed it in a position where its future among the great art institutions of the world is assured.

We desire to extend to his bereaved widow and family the assurance of our deepest sympathy.

The vacant office was offered to Mr. J. P. Morgan, son of the late President, and to the First Vice-President, Joseph H. Choate, an incorporator of the Museum and one of its trustees since its foundation, but it was declined by each of them for personal reasons not affecting their interest in the Museum. At the meeting held on October 20th, the Second Vice-President, Robert W. de Forest, was unanimously elected President for the unexpired term ending February 28, 1914; and Henry Walters, a trustee since 1905, an active member of the Executive Committee and of the Committee on Purchases since 1906, was elected Second Vice-President. Henry W. Kent, Assistant Secretary since 1905, was elected Secretary.

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The new President comes to his office with the experience of nearly twenty-five years' service as a Trustee, having been elected in 1889, and having been a member of many of the committees of the Board. He was elected Secretary in 1904, and Second Vice-President in 1909. As Secretary and later as one of the Vice-Presidents, Mr. de Forest inaugurated and put into effect many of the policies of the Trustees which have been in successful operation during the past ten years, especially in the organization of its staff, in cultivating freer and more helpful relationship with the community of artists and other museums, and of active coöperation with schools and educational institutions.

At the Annual Meeting, on February 17, 1913, Daniel Chester French, William Church Osborn, and J. P. Morgan, Jr., Trustees of the Class of 1913, were elected to succeed themselves as the Class of 1920.

George Arnold Hearn, a Trustee since 1903, and a generous friend of the Museum for a still longer time, died on December 1, 1913. The following resolution, in memory of this distinguished benefactor, not alone of the Museum, but of the cause of American art, was adopted by the Board at a meeting held December 15th:

George Arnold Hearn died at his home, in the City of New York, on December 1, 1913, in the 78th year of his age. He was elected to the Board of Trustees in 1903, and during his more than ten years of service acted continuously as a member of its Committee on Painting and of its Auditing Committee, of which he was for many years Chairman.

Mr. Hearn was a benefactor of the Museum in fact before his election as Trustee, and he became a Benefactor by title in 1905 as the result of his important gifts. Since then his gifts have been continuous until now the three galleries which properly bear his name contain no less than one hundred and thirty paintings, of which he gave directly ninety-nine and advised the purchase of thirty-one with the income of permanent funds contributed by him.

He will always be remembered in the Museum as a sponsor for contemporaneous American Art. Although his earlier contributions were chiefly paintings of the

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English and other foreign schools, his later gifts, from 1906 on, were almost exclusively by American artists. The largest number by any single artist is four, and the two artists who are appropriately so represented are Alexander H. Wyant and Winslow Homer. It is interesting to note that the first and the last American pictures given by him rank among the masterpieces of their respective authors; the first being "Peace and Plenty," by George Inness, and the last "King Lear," by Edwin A. Abbey.

Pictures, however, were not Mr. Hearn's only gifts to the Museum. He provided funds aggregating the amount of \$225,000, the income of which is to be applied to the purchase of pictures by living artists of American citizenship, and he protected the disposition of these funds by provisions which showed great wisdom and foresight. One of these funds was in memory of his only son, Arthur Hoppock Hearn.

In recognition of Mr. Hearn's generosity to the Museum, the Trustees recently requested him to sit for his portrait to an artist of his own choice, that his likeness might be hung in one of the galleries which bear his name; and they are gratified to know that the portrait was practically completed before his death.

Mr. Hearn was a faithful and regular attendant at all meetings of the Board of Trustees. He rarely took part in discussion, but whenever he did he spoke to the point. He endeared himself to his fellow-trustees by his modest bearing, and they will always cherish his memory as they have seen him from month to month, seated near one end of the long table in their meeting room, giving close attention to everything that took place and smiling the quiet smile which was his particular attribute.

The Metropolitan Museum of Art is not the only one to profit by Mr. Hearn's generosity. The Brooklyn Museum of Arts and Sciences, Cooper Union, and other museums outside of New York, have benefited at his hands. He was an art collector in many branches of art for more than forty years, and while he was best known as a patron of American art, his taste and his acquisitions knew no narrow national boundary.

He was a great merchant and the son of a great merchant, as the firm name of James A. Hearn & Son records, and he leaves to his successors, as his father left to him, a great business built from small beginnings by honorable and honored conduct until it ranks with the greatest and most successful enterprises of his native city.

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### THE STAFF

The death of Patrick Henry Reynolds, on August 21st, removed a member of the Staff, who, for twenty-seven years in various positions of trust, but particularly as Registrar for the past seven years, served the Museum with rare devotion and unfailing faithfulness. His position has been filled by the appointment of Henry F. Davidson, formerly secretary to Sir Purdon Clarke, and later, Assistant to the present Director. W. E. Mason has been appointed to the place left vacant by Mr. Davidson.

Durr Friedley, an assistant in the Department of Decorative Arts since 1911, has been appointed an Assistant Curator in this Department.

Miss Winifred E. Howe, a general assistant, in charge of editorial work in connection with the Museum publications, and author of the History of the Museum, has resigned; and Robert T. Nichol has been appointed a general assistant.

### MEMBERSHIP

At the close of the year, after all deductions of losses sustained by 73 deaths and 89 resignations, the membership was as follows:

Fellows in Perpetuity .....	307
Fellows for Life .....	134
Fellowship Members, contributing \$100 per annum....	70
Sustaining Members, contributing \$25 per annum.....	296
Annual Members, contributing \$10 per annum.....	2,390
<hr/>	
Total .....	3,235

Compared with the figures of the preceding year, there is a net loss of one member.

When it is remembered that the dues received from membership are used to defray the expenses of administration, and that they, with the income from the sale of handbooks and

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photographs and the receipts on pay days, form the only income available for this purpose, except what is appropriated annually by the City, or given by or through the Trustees, the necessity for a large increase in the membership may be clearly seen. It is urgently hoped that during the coming year, the old members will help to add new ones to the various classes, by the nomination of their friends.

In recognition of his valuable gift of Persian miniatures, the name of Alexander Smith Cochran has been added by a resolution of the Trustees to the list of distinguished Benefactors. To this list of names of those who have given munificently has been added, also, in recognition of his princely benefaction, the name of Benjamin Altman.

### ATTENDANCE

The number of the year's visitors at the Museum has been 839,419, exceeding by 149,236 the number for the previous year, and exceeding the attendance for any previous year in the history of the Museum except that of 1909, when the Hudson-Fulton exhibition was held.

This increase, to a large extent, was due to the interest in the collection of paintings lent by the late Mr. Morgan; but it includes, also, a normal increase of the use of the Museum by students and persons attending lectures. The increased use to which the Museum is put by pupils in the public schools and by copyists is shown on pages 45 and 46.

The attendance on holidays has averaged 4,205.

Among the visitors at the Museum who have been specially conducted through the galleries, have been forty persons from Ontario, who visited the City under the auspices of two local newspapers; the Vacation Savings Society, of New York; the Eastern Art Teachers' Association, and the Columbia University Summer School.

A special meeting of the Monday Club, composed of social workers of the City, was held in April; and after addresses by H. W. Kent and Miss Fenton, the evening was spent in seeing the collections. In May, a meeting of members of the



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Conference of Art Commissions of the cities of the country was held here.

### EXPENSES OF ADMINISTRATION

The Museum's income for administrative purposes during the year amounted to \$363,436.89. Of this sum \$291,686.89 is derived from the following sources: an appropriation of \$200,000 made by the City for this purpose, receipts from admission and membership fees, sales of publications, handbooks and photographs, and interest on the Endowment Funds, the principal of which amounts to \$637,623.04, leaving the deficit of \$71,750.00 to be made up by the Trustees from other sources.

Owing to the fact that most of the legacies and gifts received by the Trustees since the foundation of the Museum have been specifically designated for the purchase of objects of art, the funds available for other purposes have always been insufficient to meet the running expenses, and the burden of such expenses has lain largely upon the shoulders of those gentlemen who have assumed the guidance of the Museum's affairs. With the rapid increase in funds for the purchase of objects of art, and the corresponding increase in the acquisitions of such objects and the necessary care of them; with the increased obligations in connection with the members, the public at large, and the student body, this burden has grown heavier every year. To relieve the strain, and to ensure an adequate amount for the growing needs of the Museum, an increase in the Endowment Fund is urgently needed, and it is hoped that gifts may be forthcoming for the purpose. Such gifts would enable the Trustees to carry on their work with more expert assistance, would provide for more careful and systematic research and publication, would sustain and help to enlarge the direct educational facilities, and, in short, would strengthen the functions of disseminating in the community the appreciation of Art.

Allusion has been made in previous reports to the necessity for increased annual appropriations for maintenance from the City. This is imperative, for while the Museum's

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collections have been growing and the expense of exhibiting them increasing, there has in recent years been no corresponding increase in City contribution.

### BEQUESTS

It is under this heading that the most important event of the Museum's year, and one of the most important incidents in its entire history, is to be chronicled. By the terms of the bequest of the late Benjamin Altman, who died in New York on October 7, 1913, the Museum received collections of a character and extent explained in the following extract from his will:

Twelfth—I give and bequeath to The Metropolitan Museum of Art, in the City of New York, my entire collection of paintings, Chinese porcelains, tapestries and rugs, Limoges enamels, rock crystals and marbles, bronzes and furniture, contained in the following catalogues: No. 1. All my Chinese porcelains. No. 2. All my Chinese snuff bottles. No. 3. All my paintings, tapestries, rugs, rock crystals, Limoges enamels, marbles and bronzes. Also all my antique furniture and objects of art contained in catalogue No. 3, together with all the cabinets containing the various objects. Also all my catalogues Nos. 1, 2, and 3, which contain an accurate description and history of my said collection; also any other articles or objects of art which I may hereafter acquire and which I may add to said catalogues Nos. 1, 2, or 3, and to such collection.

\* \* \* \* \*

I further give to the said Metropolitan Museum of Art, provided my executors shall arrange with the said Museum of Art to have the same, or some of the same, transferred to the said Museum, my paintings of the 1830 French school; also my collection of Japanese lacquer work and other objects of art contained in my catalogue No. 4, together with the cabinets containing the Japanese lacquers and said catalogue No. 4, which contains a description and history thereof, to be disposed of as may be agreed upon with my executors.

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On October 20th the Trustees unanimously voted to accept the conditions of the Bequest, and on January 3, 1914, the contract between them and the Executors of Mr. Altman's estate was signed. Thus there passed into the possession of the Museum paintings, Chinese porcelains, and other works of art of distinguished excellence, notable in the world of art, which add immeasurably to the power and resources of the Museum and to the wealth of the community.

It is gratifying to record that two legacies of money have been received from men who, like the late Frederick C. Hewitt, were not members of the Museum, and who became known as its friends only by their generous gifts. By the terms of the will of the late John M. Lohse, the sum of ten thousand dollars was received, and under that of the late Horatio C. Kretschmar, the sum of fifteen thousand dollars.

### GIFTS

Through the princely gift of William H. Riggs, of Paris, son of Elisha Riggs, the well-known banker of New York, Baltimore and Washington, the Museum came into possession of the largest and most interesting private collection of arms and armor in existence to-day, to the gathering of which Mr. Riggs has devoted his life and his fortune. Embracing 2,500 objects, which include many historical pieces of the greatest importance, such as armor that belonged to Louis XIII, the Duke of Alva, Charles de Bourbon, the Count of Fribourg, and others, and pieces of armor, helmets, breastplates, gauntlets, etc., belonging to Henry VIII of England, Henry IV, Henry II, Louis XIII, Charles V, Christian I of Saxony, Augustus the Strong, Lorenzo de Medici, Cardinal Borghese, and Pope Innocent XI (Odescalchi), and other distinguished persons, this assemblage of the works of the armorers up to the eighteenth century gives to this Museum a high place among the museums of the world in this department of art.

In accepting Mr. Riggs' benefaction, the Trustees adopted the following resolutions:

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Resolved: That the Trustees of The Metropolitan Museum of Art have learned with the greatest interest and satisfaction the decision of Mr. William H. Riggs to present to the Museum his collection of arms and armor, and that this decision was materially influenced by his high regard for his life-long friend, the late President of the Museum. The Trustees realize that by this gift the Museum becomes the possessor of the most important private collection of armor in the world. They also realize the great value of this collection in its relation to the development of mediæval and renaissance art in all its branches, and they honor the spirit of patriotism which has led Mr. Riggs to render so notable a service to the people of his country in presenting his collection to the museum of his native city.

Resolved: That they instruct the Secretary of the Museum to ask that Mr. Riggs will consent to act as Trustee of the collection during his lifetime, and to supervise, with his expert knowledge, its proper chronological installation in the addition to the building which is now being completed, and to give them the benefit of any suggestions that may occur to him respecting the arrangement. They also ask that he will permit his portrait to be painted by an artist of his own choice, for account of the Museum, that it may appropriately commemorate his generosity. They wish also to record their intention of publicly declaring Mr. Riggs a Benefactor of the Museum.

Besides the 832 objects of art which have been given, should be mentioned the sums of money received, in one instance for the purchase of definite objects, in another for the defrayment of expenses in connection with the lectures to the blind, and in the remaining cases as contributions to the amount needed for the running expenses of the Museum, in addition to the sums received from the City, from sales of publications, admission and membership fees.

### ACCESSIONS

The accessions for the year, excepting the objects embraced in the Altman and the Riggs collections, which have not yet been registered, number one by bequest, 832 by gift, and 2,389

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by purchase, the total number, 3,222, showing an increase of 526 over the acquisitions of last year.

The greatest number of the objects acquired has been in the Department of Decorative Art, but it should be noted that these figures include many small objects. Large accessions have occurred in the classes of Ceramics, Lacquers, Metalwork and Textiles.

### PURCHASES

Funds for the purchase of works of art have been expended to the extent of \$552,506.87.

Many of the purchases made were for the purpose of filling in gaps in the collections, in answer to the increasing demands of students of the decorative arts for more complete representations of certain subjects, like textiles, ceramics, etc.; but a large number of single objects of importance are recorded. A complete list of purchases, and the funds to which they have been credited, will be found at the end of this report, and the more important of them are mentioned under the reports of the Departments.

### COLLECTIONS

The accessioning, cataloguing, photographing, labeling, mounting, and display of the objects received during the year involves a large amount of work in the various departments charged with the care of these objects. Some idea of the extent of this detail may be gained from the fact that during the past year 7,341 labels were written and printed, 19,565 photographs were used, 11,768 photographs were mounted, and 3,758 objects were handled in the Morgan Collection alone.

A system of cataloguing the objects in the collection, by which the records of current accessions, as well as of earlier ones, will be made easily accessible, has been put into operation, with a great gain in the executive handling of them. In the interest of uniform and logical work in connection with cataloguing and label-writing, the compilation of a glossary

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of terms used in describing works of art has been begun, and has already proved its value.

### SPECIAL EXHIBITIONS

The only exhibitions of special or temporary character held during the year, were those of the collection of paintings, lent by the late J. Pierpont Morgan, and a collection of drawings by old masters from Mr. Morgan's collection, which were opened simultaneously on January 13th. These have remained on view for the twelve months, and the paintings were removed from the Gallery of Temporary Exhibitions on the last day of December, only in order that they might be rehung with Mr. Morgan's collection in the recently completed galleries of Wing H.

### RECEPTIONS

The exhibition of the paintings lent by the late Mr. Morgan, was informally opened with a private view for the Members and their friends on January 13th; with this exception, no general reception to members was held during the year.

On the invitation of the Trustees and the Bishop of New York, a reception was tendered to the Bishops, the clergy, and the lay deputies to the Triennial Convention of the Protestant Episcopal Church, on Thursday evening, October 9th.

### DEPARTMENTAL DEVELOPMENT

In the following reports will be found an account of the Museum's activities of the year in its several departments devoted to the acquisition and display of the collections of objects of art.

#### 1. DEPARTMENT OF EGYPTIAN ART

In this department, the past year has been marked by some of the most notable additions to its collections that have yet been made, and by corresponding progress in the work of the

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Egyptian Expedition of the Museum as the source from which those additions are derived.

The work of the Expedition the past season was centered on its concession at Thebes, and a synopsis of its results was given recently in the January Bulletin. From January till May, 1913, a force of native workmen, averaging 500 in number, was employed in the excavation of cemeteries and temple structures in that section of the Theban necropolis known as the Assassif. Owing to the greater extent of the work and the correspondingly larger expenditure, the cost of the excavations was met in part by the fund made available by Mr. Morgan and the Trustees as in previous years, and in part by the use of a portion of a fund generously given by Edward S. Harkness, a Trustee of the Museum.

The principal results of the season were the identification of the causeway of the temple of Mentuhotep III, the excavation of a cemetery of Ptolemaic tombs which lay above it, and the clearing of the remains of the first two courts of a Rameside temple at the same point. Of the latter temple, the whole rear end yet remains to be cleared in future work, but from the part already exposed it proves to have been the largest of the series of mortuary temples yet known on the western bank at Thebes.

Probably never entirely completed, its walls were afterward stripped down in succeeding periods to its foundations and pavement level. An investigation of the latter, however, proved that their blocks in turn had been taken from various earlier Theban temple-structures, and thus our collection is being provided with representative wall-reliefs dating from the reigns of several of the great temple-building kings of the Empire, some of the blocks showing perfect preservation and color. A massive red granite door-jamb from a temple of Rameses II, bearing inscriptions and representations of that king before Amon-Ra and Min, which was also found re-used in this temple, as well as a block from a battle-scene of Rameses II showing several fallen Semites pierced by the arrows of the King, have recently been placed on exhibition in our Seventh Egyptian Room.

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Through the further generosity of Mr. Harkness, the Museum has received the most imposing monument which it may ever have the good fortune to obtain from Egypt. This is the mastaba tomb of Per-neb, an official of the fifth dynasty, which our Expedition was permitted to remove from its original position in the pyramid field at Sakkara through the generous and friendly interest of the Egyptian authorities. The work of removal occupied the two months of April and May, and the shipment of blocks was contained in some six hundred cases. The treatment of the blocks to ensure the preservation of the painted relief-sculpture, as well as the limestone itself, is now being carried on in the department; and it is hoped that if this can be completed by next autumn, the reconstruction of the tomb can then be undertaken and completed for exhibition some time during next winter.

Another gift from Mr. Harkness is a small painted limestone relief from Thebes, representing an official and his wife of the early eighteenth dynasty, and exhibiting the most perfect quality of Egyptian relief-sculpture at the point of its fullest development.

As a loan from Mrs. J. Pierpont Morgan the department has received a large number of beautiful objects, including vases in alabaster, blue-glaze and glass; statuettes in bronze and stone; and necklaces and other ornaments in blue-glaze, amethyst and carnelian. Many of them date from the period of the Theban Empire. Theodore M. Davis has also placed on loan many objects of the greatest historical and artistic interest from his excavations in the Valley of the Kings at Thebes.

During the past autumn the installation of two new rooms in the department has been completed, and they have recently been opened to the public. These rooms are both in the new Wing H; the one on the eastern side of the wing is devoted to recently acquired material of the Middle Kingdom; the other, on the western side of the wing, continues our representation of material of the Empire. This makes a total of twelve galleries now devoted to the exhibition of Egyptian art.



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### 2. DEPARTMENT OF CLASSICAL ART

In accordance with our usual custom, we have waited until all the objects purchased for the department during the year have been received, so as to exhibit them together and thus give a clearer idea of the progress made in our collections than would be possible by showing a few pieces at various times. Unfortunately, owing to various reasons, the accessions have reached us somewhat late this year, and cannot therefore be put on exhibition until March. They will then be placed in the Boscoreale Room, and be briefly described in the Bulletin for that month. The objects include marble sculptures, bronzes, vases, terracottas, glass vases, and pieces of gold jewelry. Among the marbles, special mention must be made of an archaistic relief of Herakles carrying the Erymanthian boar, which ranks among the fine examples of archaistic sculpture. A support of a table of Roman date, ornamented in relief with beautiful floral designs in the style of the Ara Pacis, is an example of Roman work at its best. The bronzes form a particularly rich and choice selection. Foremost among them is a charming statuette of Eros asleep on a rock,  $7\frac{5}{8}$  inches long, which is a remarkable portrayal of complete relaxation. Other interesting pieces are a small genre group of a little girl holding a puppy; a Roman portrait-bust,  $8\frac{1}{4}$  inches high, in a splendid state of preservation; and a statuette of the Antiocheia of Eutychides. There are also a number of vases and utensils, including a pair of cymbals inscribed with the name of the owner, and three Greek vessels of exquisite work and excellent preservation. An accession of unusual interest is a group of fifteen comic actors in terracotta, of which all except one are said to have been found in one tomb. Though the vases include no signed specimens, an amphora with twisted handles is a beautiful example, painted in the style of the elder Euphronios.

Our collection of reproductions of prehistoric Greek art has now been moved to Gallery 4 in Wing H, where the larger quarters have made it possible not only to exhibit the whole collection, several pieces of which had formerly to be retired

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for lack of space, but to show it to better advantage. During the year, the collection has been increased by three copies of wall-paintings from Hagia Triada, three reproductions of vases from Knossos and Mycenæ, and a collection of plaster impressions of inscribed tablets and engraved gems.

Owing to the transference of the Crosby Brown Collection of Musical Instruments to Galleries 26-29, the casts which used to be exhibited in these galleries have had to be temporarily removed. Though many of them have been distributed among the other cast galleries, or placed in the former Room of Prehistoric Greek Art, it was unfortunately necessary to retire a considerable number.

Besides the regular routine work, the department has been chiefly engaged in the publication of the Handbook of Antiquities from Cyprus in the Cesnola Collection, written by Professor John L. Myres, which is now in press, and of the Catalogue of Bronzes, which should go into press in the immediate future.

### 3. DEPARTMENT OF PAINTINGS

An exhibition of thirty pictures lent by the late J. Pierpont Morgan, which opened on January 13, 1913, and lasted until January 2, 1914, in point of attendance has been one of the most popular in recent years. The pictures shown included the Colonna Madonna, by Raphael; St. Lawrence worshiped by members of the Alessandri family, Lippo Lippi; portraits by Rubens, Van Dijck, Reynolds, Gainsborough, Lawrence, Raeburn and other Masters; also landscapes by Hobbema, Constable and Turner. Another special exhibition has been that of a selection of drawings of the early Masters out of the same collection. This exhibition is still on view. Among the drawings are five pages from an Antiphonary of the Sieneese School, and a sketch-book of the late fourteenth century; many rare and important Italian drawings of the fifteenth and sixteenth centuries; books of drawings by Cesare da Sesto and Benvenuto Cellini, and eight drawings by Albrecht Dürer.

The paintings form the most remarkable part of the col-

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lection bequeathed by the late Benjamin Altman. The inclusion of these pictures in the Museum collections is an event of extreme importance. Among them are twelve portraits by Rembrandt, several of particular note, and one subject picture, the Toilet of Bathsheba, of a type which is rare as yet in America, and which on this account, in addition to its great intrinsic beauty, is especially desirable for the Museum. The names which will be added to the catalogue with the acquisition of these pictures are Francia, Giorgione, Mainardi, Mantegna, Titian, Tura, Verrocchio, Bouts, Hobbema, Dou, Dürer and Hans Maler. There will be received as well works by the following Masters who have hitherto been represented in the collection only by school productions or by lent pictures: Fra Angelico, Antonello da Messina, Filippino Lippi, Van Orley, Memling and Velazquez. The number and importance of the works by these artists show the value and advantages of the bequest to the collection of paintings, but the quality of the pictures themselves, particularly of the primitives, is what gives to the Altman collection its rare character. In the cases of Rembrandt and of Memling the Museum will be placed in the class of the great collections of the world as far as these artists are concerned. The complete list of paintings in the Altman collection is as follows:

### *Italian School:*

Fra Angelico, The Crucifixion; Antonello da Messina, Portrait of the Artist; Botticelli, The Last Communion of Saint Jerome; Francia, Portrait of Federigo Gonzaga; Giorgione, Portrait of a Young Venetian; Filippino Lippi, The Virgin and Child with Saint Joseph and Saint John; Sebastiano Mainardi, The Virgin and Child with Angels; Andrea Mantegna, The Holy Family; Bartolomeo Montagna, A Lady of Rank as Saint Barbara; Titian, Portrait of Filippo Archinto, Archbishop of Milan; Cosimo Tura, Portrait of Sigismondo Malatesta; Verrocchio, The Madonna and Child.

### *Dutch School:*

Dirk Bouts, Portrait of a Man; Aelbert Cuyp, Young Herdsman with Cows; Gerard Dou, Portrait of the Artist; Frans Hals, Yonker Ramp and his Sweetheart (The Cavalier), A Youth with Mandolin, The Merry Company After a

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Meal; Meindert Hobbema, Entrance to a Village; Pieter de Hooch, Interior with a Young Couple; Nicolaes Maes, Girl Peeling Apples; thirteen paintings by Rembrandt: The Man with a Steel Gorget or Le Connétable de Bourbon; An Old Lady with a White Ruff; Portrait of Rembrandt's Son Titus; An Old Woman Cutting her Nails; Pilate Washing his Hands; Portrait of Rembrandt; Portrait of a Man; Portrait of a Young Man, known as The Auctioneer; The Man with the Magnifying Glass; The Lady with a Pink; Portrait of Hendrickje Stoffels; Portrait of a Young Woman; The Toilet of Bathsheba after the Bath; Jacob van Ruisdael, Wheatfields; Gerard Terborch, A Lady Playing the Theorbo; Vermeer van Delft, Young Girl Asleep.

### *German School:*

Hans Holbein, Portrait of Lady Rich and Portrait of Margaret Wyatt (Lady Lee); Albrecht Dürer, The Madonna and Child with Saint Anne; Hans Maler, Portrait of Ulrich Fugger.

### *Flemish School:*

Gerard David, Christ Taking Leave of His Mother; Anthony Van Dijck, Portrait of the Marchesa Durazzo and Portrait of Lucas van Uffelen; Bernard van Orley, The Virgin with the Child and Angels; Hans Memling, Portrait of Thomas Portunari; Portrait of Marie, Wife of Thomas Portunari; The Betrothal of Saint Catherine, and Portrait of an Old Man.

### *Spanish School:*

Velazquez, Christ and the Pilgrims of Emmaus, and Portrait of King Philip IV of Spain.

Prominent among the gifts, a complete list of which will be found elsewhere, is the King Lear, by Edwin A. Abbey, the last of Mr. George A. Hearn's many benefactions by which the Painting Collection has profited.

Among the pictures of the older Schools which have been added by purchase are the Pietà, by Crivelli; a Triptych, by Isenbrant; The Miracle of the Loaves and Fishes, and Portraits of Two Brothers, by Tintoretto; a Portrait, by Moroni; a processional banner with the Magdalen, by Spinello Aretino; three predella panels, by Botticini; and a picture of Saint

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Agnes, attributed to Ambrogio Lorenzetti. Only one of the modern pictures acquired by purchase is foreign—*La Colline des Pauvres*, by Cézanne. The American paintings added by purchase are as follows: *Arrangement in Flesh Color and Black*, *Portrait of Théodore Duret*, by James Abbot McNeill Whistler; *Autumn Landscape*, by Jervis McEntee; *Camp Meeting*, by Worthington Whittredge (both from the Borden Collection); *Moonrise*, by Frederick S. Church; *A Morning Vision*, by Henry Oliver Walker; *The Pink Sash*, by Louis Kronberg; *Portrait of a Lady*, by William M. Chase; and *Fairy Tales and Magnolia*, both by James Jebusa Shannon.

The new catalogue of the paintings, which has been in preparation for several years, is now in press and will appear shortly. The book will contain about 1,200 items, and will consist of 299 pages. With the idea of keeping the volume as small as possible both on account of cheapness and serviceableness the matter has been abridged as far as practicable. A more complete hand-book of pictures of the older Schools is under way.

### 4. DEPARTMENT OF DECORATIVE ARTS

#### a. EUROPEAN SCULPTURE

The stage of development which this collection has now reached can be judged best by looking over the catalogue published in June, 1913, of Romanesque, Gothic, and Renaissance sculptures in the Museum. [The catalogue is the work of Joseph Breck, assistant curator in the department.] With the exception of about half a dozen sculptures, every work described there, the number reaching over three hundred and thirty-two, has been added to the collection within the last five years. Some idea of the character of the collection might be given by a list of the names of the artists there represented. It is impossible, however, to enumerate them here, although it may just be mentioned that such masters as Giovanni Pisano, Verrocchio, Donatello, A. Rossellino, Giovanni Bologna, and Cellini are represented in the Museum by important and characteristic works.

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To the sculptures described in this catalogue have been added during the latter part of the year several others of importance. Among the Florentine masters previously not represented in the collection was Benedetto da Majano. By this master we have now a bust of Saint John as a child and a remarkably fine large Pietà, not yet on exhibition. Desiderio is represented by another bust of a child in stucco; Giovanni Bologna, by a model for a bronze group. The new acquisitions have also made it possible to study the work of other schools, especially that of North Italy, in a larger number of representative examples: the school of Modena, for example, in a portrait head in the style of Mazzoni; the Cremona school, in a mantelpiece by Pedoni; the Milanese school, in a small marble relief by Amadeo; the Venetian, in a Madonna relief by Pietro Lombardo.

Among the more important acquisitions of works from countries other than Italy, mention should be made of a Spanish marble relief of the thirteenth century, of an English alabaster relief of the fifteenth century and of one of the few sculptures carved in wood of the same period, and of two French grotesque heads of the twelfth century from Saint Denis.

### b. EUROPEAN DECORATIVE ART

We may best see the changes and the additions in the different rooms during the last year by taking a walk through the Wing of Decorative Arts. In the first Gothic room, the one containing the Biron monuments, there has been placed a stained-glass window of the Gothic period from an English cathedral, and the background of the wall has been somewhat changed, giving the room more the character of a chapel.

The windows of the second Gothic room are now all filled with early stained glass, the four German panels of the fifteenth century being new additions. The still small collection of ivories in the middle case is enlarged by a most important German crozier of the twelfth century, and by two plaques of the best French style of the early fourteenth century. The Italian Renaissance room has been completely re-arranged;

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several chests, chairs, and three tables have been added by purchase; a rare secretary, one of the earliest of its kind, has been placed on exhibition as a loan. The works of the later Renaissance have been placed in the next room, which has also been done over, and shows now, instead of the former green background, a light blue of more typically Renaissance color. Its contents combine the works of the French and the Italian High-Renaissance periods.

In the Dutch and Flemish room, the Blumenthal tapestries, which are still on loan and are now shown to better advantage in the Main Hall, have been replaced by two tapestries belonging to the Museum. Only one object in this room, a large seventeenth century cabinet, ebony inlaid with ivory, has been added by purchase.

On the way upstairs we find the collection of glass, shown in cases on the landings, arranged in a more instructive way, giving the whole history of glass manufacture in chronological arrangement. The German-Flemish panels in the windows are new acquisitions; one, a Swiss panel, is a gift from Duveen Brothers.

No important changes have been made in the seven French rooms containing the eighteenth century part of the Hoentschel collection, the gift of Mr. Morgan. In the cases containing ceramics, however, a number of French pieces have been added as a gift from Alfred Duane Pell.

Some of the rooms on the west side of the second floor have been completely re-decorated and re-arranged, the historic sequence remaining the same. The first gallery has of late been given over chiefly to an exhibition of English needlework of the seventeenth century, supplemented by furniture of the periods of Charles II and of William and Mary, whose reigns the room is intended eventually to illustrate. The next room contains the walnut and marquetry furniture of the time of Queen Anne, displayed against a background of oak paneling of the period, purchased during the year and now shown for the first time. This paneling, with its carved chimney breast and pediment-capped doors, illustrates the method of decoration and spacing so highly favored by Sir Christo-

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pher Wren and his disciples. The third gallery is given chiefly to furniture in the style of Thomas Chippendale and his contemporaries, although a few pieces dating from the later eighteenth century have also been placed there. The walls have been paneled with a large and simply designed modern paneling, painted white, in the manner characteristic of the great English houses of the first half of the eighteenth century, when William Kent's influence was dominant in domestic architecture. It is thus possible to show the furniture of two highly typical moments in English decorative art against congenial backgrounds, and to give the Museum galleries somewhat the air of the stately rooms which the skilful and elaborate specimens of cabinet making were originally intended to ornament. Among the pieces of furniture now placed on exhibition for the first time, is an intricately carved mahogany bed in Chippendale's best "French" manner. A graceful marble mantelpiece in the style of Adam, coming from a late Georgian house in Dublin, has been lent by Mrs. James Byrne.

Up to now the Museum has depended chiefly upon the loans of several generous collectors of European and American silver for the illustration of this attractive branch of the decorative arts. Recognizing, however, the desirability of an extensive permanent collection of such material the Museum has recently purchased the Charles H. Truax collection and the European section of the collection formed by George S. Palmer. Both collections have been for some years on exhibition as loans, and are well known to the students and amateurs of old plate, but they are now arranged chronologically in Galleries Nos. 22 and 23, as it was found more practical to have a separate display in these galleries than in the Wing of Decorative Arts where space would have been insufficient.

### C. ARTS OF THE NEAR EAST

Additions to the collection of Persian Art have been quite numerous. A most welcome gift from Alexander Smith Cochran was a splendid series of thirty-two manuscripts,



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thirteen miniatures, and an elaborate binding, which strengthened materially a line hitherto inadequately represented. These date from the fifteenth to the eighteenth centuries and represent almost all the important works of the greatest Persian poets. Among them is the fine Nizami illustrated by Mirak. Two purchases, an astronomical book of the fourteenth century and several single leaves, dating from the twelfth century to the reign of Riza Abbasi, supplement the collection along other lines.

Of the goldsmith's art two small but rare specimens have been acquired: a gold ring dating from the middle of the fifteenth century, and a small silver pendant representing a Sassanian king.

A number of new exhibits have been added to the ceramics, the most important branch of Persian art aside from miniature painting. The most important of these is a splendid lustre plate lent by V. Everit Macy, the largest specimen of this type of fourteenth century work yet discovered. Another not less remarkable, a bowl of the polychrome type from Rhages, has been acquired by purchase, as well as a number of small vases and bowls from other Persian factories of the thirteenth and fourteenth centuries. A collection of twenty-three pieces of pottery, chiefly from Rhages and Sultanabad, have been placed on exhibition as a loan from William Milne Grinnell; and a rare Syrian enameled glass beaker of the fourteenth century from Mr. Morgan.

The early development of Indian Art can now be studied in a collection of thirty-three pieces of Greco-Buddhist sculptures illustrating the transition from the late Greek to the pure Indian type.

### d. ART OF THE FAR EAST

During the past year the Museum has been endeavoring to strengthen the exhibit of Chinese art, especially in periods prior to the Ming dynasty. The collection of tomb jade presented by Samuel T. Peters in 1912 has been supplemented by a second gift from the same donor, numbering two hundred and eighty pieces, most of which, like the original gift, belong to

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the pre-Christian era. A marked advance has been made in developing the group of Chinese paintings by the assistance of John C. Ferguson in the purchase of a large collection containing works among others done by masters of the Sung dynasty, the best period of Chinese painting. Two important loans should also be mentioned: a bronze sacrificial vessel of the Chow dynasty from Thomas F. Ryan, and two statuettes of the Tang dynasty from Grenville Lindall Winthrop. The exhibition of Japanese art has been augmented by the purchase of a hundred inros, formerly in the collection of John Webster of Cleveland.

### e. TEXTILES

The department of textiles has been enriched by gift, purchase, and loan during the past twelve months. The most important gift, a collection of costumes, is that of Mrs. Frank D. Millet, in memory of her husband. Aside from some few specimens of fine brocades, the most interesting purchases to be mentioned are a number of printed chintzes, of which the Museum now owns a very comprehensive group, including examples of the East Indian and Chinese prints, early German work, Oberkampf toiles de Jouy, English, and American fabrics. The group of embroideries has been materially strengthened by the purchase of a number of samplers, the most unusual and interesting of which are some early English, American, and Spanish pieces. The important loan of a splendid collection of Stuart embroideries by Mrs. James W. Alexander, Mrs. James W. Pinchot, and William Milne Grinnell, made possible a special exhibit of English ecclesiastical Jacobean and Caroline embroideries, which was opened to the public in September. This was arranged in gallery No. 19 on the second floor of Wing F.

There have been several interesting additions by gift to the lace collection, among which may be mentioned a splendid drawnwork flounce, the bequest of Mrs. Harriette Goelet, and a piece of fine Manila drawnwork presented by Mrs. James Byrne. Among other donors may be mentioned Mrs. Edward S. Harkness, who presented several exquisitely fine pieces of

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Italian and Flemish lace; Miss Emily Tuckerman, who gave a strip of unusual Venetian point; Mrs. Russell Sage, Mrs. Russell William Moore, Mrs. John C. Gray, Mrs. Robert W. de Forest, and Mrs. A. D. Storrs. Mrs. J. E. Spingarn lent an interesting collection of early Italian needlepoints, and Mrs. Allison V. Armour an early piece of Italian drawnwork. The three lace galleries were closed for painting several weeks during the early winter months.

### f. MUSICAL INSTRUMENTS

During the past year several musical instruments have been added to the Crosby Brown Collection through the generosity of the original donor, Mrs. John Crosby Brown; and the collection, which occupied Galleries Nos. 35-39 on the second floor of the Wing C, is now being transferred to Galleries Nos. 26-29 on the first floor of the same building to make room for the installation of the Altman Collection. The galleries were closed to the public December 1st. It is hoped to open the new galleries some time in the early spring.

Much of the work of this Section has been devoted to the preparation of the revised edition of the catalogue, which will comprise five volumes, arranged as follows: Volume I, Asia and Africa; Volume II, Oceania and America; Volume III, Europe; Volume IV, Historical Groups and Musicians' Portraits; Volume V, Keyboard Instruments. Of these, Volume II, an octavo of 300 pages and 56 plates, will soon be issued in its new form, which corresponds to the standard publications of the Museum, and other volumes now in preparation will be issued in due season.

## 5. DEPARTMENT OF ARMS AND ARMOR

The important event of the year in this department was the donation of European Arms and Armor by William H. Riggs. His collection was brought together mainly between 1852 and 1870, and was preserved by Mr. Riggs in his home in Paris. The objects include about 70 suits and half suits of armor, 600 pole arms, 75 shields, 150 head-pieces, 300 swords,

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etc., the inventory presenting altogether nearly 2,500 numbers. Among them are many historical pieces, e.g., the equestrian armor of Marcus Antonius Colonna; armor of the Duke of Alva, Charles de Bourbon, Julius II of Brunswick; casques of Alva, Henry II, Trémouille, Louis XIII, and Charles V; gauntlets of Henry VIII, Charles V, and Philip II; swords of Francis I, Anne de Montmorency, Henry IV, and Leo X. The collection is particularly important from the artistic viewpoint, since the objects are of the highest class, often enriched with engraving, etching, or embossing. It is safe to say that the Riggs Collection belongs in a class by itself, no other private collection approaching it either in the number or in the exquisite quality of its objects.

Another important accession was a portion of the collection of the late Dr. Mène, purchased in Paris at public sale. Dr. Mène collected Japanese armor at the time when Japan was first opened to foreign commerce, when many arms of first importance found their way into Europe. The objects now purchased include the capital pieces, many of them arms figured in various text-books, together with his best known sword guard, which represents the work of the first generation of the family Kaneiyé. His finest okimono was also secured, a raven, executed by the armorer Myochin Munesuké.

During the present year plans were completed for rearranging the Museum's arms and armor, which are to be brought together on the first floor of the new north wing (Addition H). In the new arrangement, the Riggs Collection, together with the Dino and the Ellis Collections, will occupy the central hall of columns and the two north rooms; the Japanese armor collection will be exhibited in the long room on the east side; and adjoining it, in a smaller room, the enriched arms of the near east. For this readjustment many new cases are now being constructed, and a beamed ceiling decorated with the crests of daimyos is provided for the Japanese Gallery.

Eight months of the past year were spent by the Curator in Paris assisting Mr. Riggs in preparing the inventory of his collection, and in supervising its shipment to New York.

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### AMERICAN ART

Nine paintings by American artists are enumerated in the report of the department of paintings as having been added during the year; to this list of works of art by Americans should be added, also, six pieces of sculpture.

With the gift of Mrs. Russell Sage in 1909 of the Bolles collection of furniture, the Museum took foremost place in the exhibition of the decorative arts of this country, and created a department which in time will be of the greatest value to students of our arts of design. This section has received a very notable addition during the past year through the gift by Frederick W. Hunter of New York of a collection of 323 pieces of glass made in Pennsylvania during the years 1757 to 1778, by Baron Heinrich W. Stiegel. Its interest has been enhanced, also, by the valuable loans of early American silver received from Judge A. T. Clearwater of Kingston, N. Y., numbering many pieces, and including examples of the work of all of our noted silversmiths.

Accessions of slip-decorated pottery, made in Pennsylvania, and known as Tulip ware, from the frequent occurrence of this flower in its decoration; of early pottery and glass made in different States; and of a large collection of textiles and samplers, have strengthened the collection.

### THE BUILDING

On June 25th, the City, through the Department of Parks, turned over to the Trustees of the Museum for its occupancy the completed wing, forming the northeast corner of the Fifth Avenue façade, which has been under construction during the past two years. Known as Wing H, in the plans of the building, this new extension is of a style of architecture and material in harmony with the previously constructed front; it measures 207 feet in length, and 145 feet in depth. It contains 21 galleries and corridors, including a large, top-lighted court, store rooms, offices, and two class-rooms.

Plans for a new wing to the south of the main entrance,

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which, when finished, will complete the Fifth Avenue façade, have been drawn by Messrs. McKim, Mead, and White, and the contracts will soon be awarded.

A fire-proof building for carpenter and paint shops, having every device which modern ideas of efficiency and safety in factory construction could suggest; and a boiler house, with a rated capacity of 2,300 horse power, which covers not only the present demands for heat, light, and power, but also the demands which will be made by the erection of future additions to the building, have been built, and are now in operation by the Museum.

Two galleries in Wing H have been added to the series of rooms occupied by the Department of Egyptian Art, and were opened to the public in December; another gallery in this Wing (No. 3) has been given up to the exhibition of reproductions of prehistoric Greek art, formerly in Wing C, Gallery 20; and four galleries (26-29) in Wing C, in which casts from Greek sculpture were formerly shown, have been closed to the public pending the installation in them of the collection of the Crosby Brown Musical Instruments, which has been removed from Wing C, Galleries 35 to 39, to allow the temporary exhibition of the Altman Collections.

Numerous changes in the building, looking to its safeguarding against fire, its repairs and its added efficiency, have been made during the year. Among these changes were the remodeling of the kitchen and restaurant, the construction of a smoking-room for men, a rest-room for women, new toilet rooms, an addition to the checking-room at the Fifth Avenue entrance, and many changes in the galleries themselves.

## PUBLICATIONS

Although mentioned in the report for last year, the History of the Museum, by Winifred E. Howe, was properly a publication of this year, and the most important one that has been issued.

A work of much usefulness to the Museum, to libraries, and to those who keep their files of our Annual Reports, is

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the second volume of the Index to the Annual Reports of the Trustees, covering the years 1902-1912, which was issued in March in an octavo volume of 188 pages, uniform in size and style with Vol. I. issued in 1907.

In September there was issued with the Bulletin an illustrated supplement devoted to the Museum's work with schools, and containing articles by C. Howard Walker, of Boston, on the Museum and the Designer, and a suggestive and brilliant address to teachers under the title, *If I Were You*, written by Miss Louise Connolly of the Newark Public Library.

A catalogue of the Romanesque, Gothic, and Renaissance Sculpture of the Museum collections, by Joseph Breck, Assistant Curator of the Department of Decorative Arts, was published in July. This is an octavo volume of 272 pages and 81 illustrations. The entries include not only the Museum's own property, but also the Gothic sculptures of the George Hoentschel Collection, lent by the late J. Pierpont Morgan in 1907.

The Bulletin for October announced a very important gift received from Edward S. Harkness, a Trustee of the Museum, of a notable funerary stela of Menthu-weser, dating from about 1963 B.C. An account of this valuable accession has been published by the Trustees in an octavo of 39 pages, written by Miss C. L. Ransom, Assistant Curator of the Department of Egyptian Art.

The Handbook of the collection of Cypriot Antiquities known as the Cesnola Collection, written by John L. Myres, Professor of Ancient History at Oxford, has been in course of preparation during the year, and will be issued in 1914. The Catalogue of Paintings referred to in previous Annual Reports is now on the press, and will be published early in the coming year. It will depart somewhat from the plan as originally laid down, having been abridged to bring it within the compass of a popular guide, leaving until a future date the issue of a more complete and scholarly work, arranged by Schools.

The revised edition of the Catalogue of Musical Instruments, which will eventually comprise five volumes, is in active preparation. Volume II, an octave of 300 pages and 56

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plates, will soon be issued in its new form, which corresponds to the standard publications of the Museum.

The attention of those interested in the Museum's publications is called to a leaflet which gives a list of all the catalogues and folders, and other printed matter (numbering 55 volumes and pamphlets), which are now on sale or for distribution to members.

### PHOTOGRAPHS AND OTHER PUBLICATIONS OF THE MUSEUM COLLECTIONS

As has been stated in the Annual Reports, the Museum photographs all of the objects in its collections, primarily for purposes of registration and cataloguing, but copies of all of these photographs may be purchased at the catalogue stands. A printed leaflet gives the sizes and the prices of these prints.

During the past year, 2,138 new negatives have been made of the accessions of the year, and 6,368 negatives from objects received prior to 1913. The number of photographs of all kinds, blue-prints, post-cards, etc., made during the year, amounts to 50,565 pieces. Of this number, 11,768 have been mounted for use in the Museum Departments, and 37,367 have been sold.

Besides the photographs made by the Museum from objects in the collections, several makes of photographs and other forms of reproduction from Museum paintings by well-known publishers may be had at the catalogue stalls, including large and small prints and post-cards published by the Detroit Publishing Company; the Copley Prints; Vermeer Prints in color by the Vermeer Company; colored Reproductions issued by the Colortype Company; and photographs by Braun and Company, Pach, etc., etc.

The 1,125 new lantern slides added to the collection already catalogued make a total of 11,685 slides available for use by lecturers and teachers under terms shown in a leaflet which will be sent to anyone on application.



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### INFORMATION DESK

There has been a steady increase in the number of teachers, pupils, students, artisans, manufacturers, and publishers buying the photographs during the last year. One branch is quite new and very interesting to note: teachers, parents, and a few children have purchased the post-cards and the note-book size of the photographs to use in the various kinds of reflectoscopes in order to become better acquainted with the Museum Collections, and have used them both at home and in the schools. We have increased our influence also by making lantern slides of our collections, and the schools and colleges too far away to permit our lending them slides are able to own their own sets.

The circle for the lending of the photographs and slides outside New York State is continually widening. This year they have been sent to Canada, Connecticut, Colorado, Illinois, Kentucky, Florida, Massachusetts, New Jersey, Ohio, Pennsylvania, Rhode Island, and West Virginia.

### LECTURES

Seven lectures have been given for members. On February 20th, by arrangement with Miss Elisabeth Marbury, a lecture with lantern-slides, made by the French autochrome process, was given by Christian G. Brinton on the Paintings in European Galleries. Three illustrated lectures on Egyptian antiquities have been given; one by Herbert E. Winlock, Assistant Curator of the Department, on the Last Season's Excavations of the Museum's Expedition at Thebes; and two by Albert M. Lythgoe, Curator of the Department, on Excavating in Egypt—its Problems and Methods, and An Egyptian Tomb, recently acquired by the Museum. By invitation of the Trustees, Mrs. Arthur Strong, Assistant Director of the British School of Archæology at Rome, delivered a lecture on Art and Empire—the Influence of Imperialism on Later Antique Sculpture, on December 1st. In accordance with an agreement made some years ago be-

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tween the Trustees of the Museum and Columbia University, two lectures were given, on May 6th and 8th, by Professor Friedrich Hirth, of the University, on Chinese Pictorial Art and its Epochs.

Besides the lectures mentioned above, given primarily for the members of the Museum, the Lecture Hall was used on March 13th and 20th for two lectures, given by Langdon Warner under the auspices of the Japan Society, on Oriental Culture, and the Art of the Sung and Ashikaga Periods.

Several other courses of talks or lectures have been given in the Lecture Hall or the Class Room for the general public, and for teachers, pupils, and others interested in bringing museum and school into closer relationship.

One of these was a course offered by the College of the City of New York as one of its extension courses for teachers and given at the College by Louis Weinberg, supplemented by a study of the originals in the Museum galleries under the direction of the Museum Instructor; two courses of talks given under the auspices of the School Art League, one consisting of five lectures by Leigh Hunt, James B. Carrington, Herbert W. Faulkner, Frank A. Parsons, and Alfred W. Martin, for the members of the League, and one consisting of five talks for elementary school pupils by Dr. J. P. Haney; and a course of sixteen lectures on the Appreciation of Art, a Study of Originals in the Museum, given in connection with the extension courses of Columbia University by Dr. George Kriehn.

A series of gallery lectures for teachers in the public schools, given by the Museum Instructor, Miss M. E. Fenton, are noted under the account of Educational Work of the Museum.

Following the initiative of the American Museum of Natural History, where talks to the Blind have been given by Mrs. Vaughan for several years past, a series of two talks for the adult blind and one for blind children were given during the past year. The first of these, an interesting talk on Sculpture by Mrs. Herbert Adams, who generously gave her services as lecturer, was illustrated with small bronzes taken from the Museum collection and placed in the hands of the audience.

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The second, on Musical Instruments, was given by Miss Frances Morris, of the Museum Staff, who used, to illustrate her lecture, not only instruments taken from the Crosby Brown Collection, but also the services of musicians who played on the instruments talked about, in order that the distinctive quality of each might be recognized.

The Trustees are indebted to the generosity of Mr. Samuel Thorne, who contributed a sum of money to defray the car-fares of those of the audience who were unable to afford the expense necessary to bring themselves and their attendants to the Museum, and to Mrs. J. Crosby Brown, through whose thoughtfulness the soloists for Miss Morris' lecture were engaged.

An account of two talks by the Instructor for blind children is given under the statement concerning the Instructor's work.

The total number of persons attending lectures in the Lecture Hall was 7,998.

## THE MUSEUM INSTRUCTOR

The Instructor's work has increased along the lines of more specialized study of the Museum Collections with individuals who have engaged her services by appointment. There were 77 more appointments of this kind last year than the year before, with an increase of 607 individuals.

For the first time, a course on the study of the Museum collections was given, in the winter and the spring, for teachers in the city high schools. A similar course was given again in the fall, together with a course for the elementary teachers. The aim of the talks was to present in simple form material related to the work of the classes in the schools so that it might be used easily and satisfactorily by the teacher. At the request of the classes, the High School Course is to be followed by a series of talks on paintings in the Museum.

In addition to the talks given for the adult blind by Mrs. Adams and Miss Morris, two talks were given by the Instructor to the blind children of the public schools, on the furniture

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of the castles, relating the talk to the history studied by the children.

Work with groups of teachers from the Extension Course on Appreciation of Modern Art at the College of the City of New York is done this year with the expectation of its counting for credit for the teachers taking it. Thus four groups of about fifty each will be met fifteen times each.

The following clubs, associations, and private schools have been met, in addition to the appointments for the public schools of New York City, and for individuals alone or in groups:

Study Club of New York.  
Woman's Club, Mount Vernon, N. Y.  
Fortnightly Club of Flatbush.  
Colonia Club, Brooklyn.  
Monday Club of Social Workers.  
Woman's Club of South Orange.  
Charlton School.  
Princeton High School.  
Eastern Art Teachers' Association.  
Normal Training School, Newark.  
Columbia Summer School.  
Columbia Summer School of Music.  
Arbeiter Ring.  
Canadian Newspaper people.  
Iron and Steel Electrical Engineers.  
Miss Hazen's School, Pelham Manor.  
Miss Ely's School, Greenwich, Conn.  
Art teachers of Yonkers.  
Department of Fine Arts, Pratt Institute.  
Art Department, Berkeley Institute, Brooklyn.  
Yonkers Teachers' Association.  
Teachers, Miss Spence's School.

### CLASS ROOM

Two rooms in the recently completed Wing H have been arranged as class rooms: one, equipped with a reflectoscope and all of the paraphernalia of a lecture room for talks; and one, with tables, easels, etc., for a study room. Into the latter are brought objects from the collections for those who desire to study or copy them. Both rooms are placed at the disposal of teachers and students.

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### COPYISTS

The privileges extended to copyists have been increased by the action of the Trustees in allowing the use of easels and drawing-boards in the galleries on Saturday evenings from 6 until 10 P.M., in the expectation that those who had no other time for work of this kind might be accommodated by the evening hours.

The number of copyists who have worked in the galleries is 189; 1,582 permits have been issued, and 2,438 copies have been made.

In comparison with the statistics of former years, these figures show a growing tendency to make use of other collections than that of paintings, and it is hoped that this use of the Museum may steadily increase. It is desired by the Trustees to have it generally known that the collections are available to the pupils of the schools of design, to draughtsmen, and indeed to all who use ornament in their arts or manufactures.

### THE LAZARUS SCHOLARSHIP

The Jacob H. Lazarus Traveling Scholarship for the Study of Mural Painting, which was established in 1892 by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus, was originally to be awarded to a student in the Museum Schools. Since their discontinuance, the scholarship has been open to all students of art and has been administered by a committee of artists in coöperation with the Trustees of the Museum. George W. Breck, himself the first winner of the scholarship, was chairman of this committee in 1911 when, as a result of examinations conducted at the National Academy of Design, Frederick C. Stahr, of Stapleton, S. I., was appointed the sixth Lazarus Scholar. By arrangement with the American Academy at Rome, he shares the privileges of that academy. A further change in the administration of this scholarship has come about through the Trustees' acceptance of the generous offer of the American Academy to hold the examinations for the candidates for the Lazarus Scholarship, and to recognize this scholar as a Fellow of the Academy.

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The Special Committee in charge of the Scholarship consists of Messrs. Edwin H. Blashfield, Daniel Chester French, and F. Breck P. Trowbridge.

### THE LIBRARY

Each year, the Annual Report shows an increase in the resources of the Library, and in its usefulness. With the last year's additions by purchase (2,074), and gift (349), of 2,423 volumes, the number of books to-day is 26,536 volumes.

The collection of photographs, which now contains 36,816 prints, a gain of 990 over last year, has grown in usefulness as well as numbers, and has proved itself to be of the greatest service to students who would pursue the illustration of their studies further than the limited illustration in books allow.

The number of users of these collections, also, has increased. 10,439 persons have used the books, as against 5,362 last year, and a proportionate increase has taken place in the number of persons consulting the photographs. The number, however, should be greater still, and the Trustees take this occasion to repeat their desire that a greater use should be made of these collections.

### COÖPERATION WITH OTHER INSTITUTIONS

To the great satisfaction of all who have the interests of art at heart, and especially of those connected with public museums, the Museum, through the activities of the Vice-Presidents, Joseph H. Choate and Robert W. de Forest, was actively associated with the movement which resulted in the defeat of the Senate's amendment to the Underwood Tariff Bill, as adopted by the House of Representatives, seeking to place a tax upon imported works of art. The bill when it became a law was shorn of its amendment, and provides for the free entry of objects of art.

Several members of the Board of Trustees and of the Museum staff have taken an active part in the affairs of other associations for the promotion of art in the community; such

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as the Federation of Fine Arts, which is devoted to the promotion of a knowledge of and interest in art throughout the country, and of which the President of the Museum is also President; the American Museums Association, which is devoted to the advancement of museum science; the School Art League, which seeks to encourage the study of art in New York schools; and several similar institutions.

### CONCLUSION

This report of the year's activities of the Museum gives greatest cause for congratulation in that it shows, above all else, the increased belief of the community in the work that is being done here, and the ever-growing desire to benefit by it. It shows also the friendliness which comes with understanding, on the part of the city, the community, the donors, the lenders, and all who have helped in the work of the year.

ROBERT W. DE FOREST,  
*President.*